

# Kailaś Śikṣāmṛta

transcribed by the author from the original text

Advaita-Prakaṣa dasa

□ Aum namaḥ śīvay

## Introduction

By evoking the spiritual vibrations of the Rudra-sampradaya. The author hereby unequivocally states devotion or bhakti, unto his dearmost Guruji - Māhānīḍhī.

The purpose of undertaking this task of Kailaś Śikṣa is not without motivation other than personal gains. Where nīrviṣeśa philosophy is concerned we are at liberty to discuss the different merits of inertia, as opposed to vigour; that is to say: Śīva-Śāntā.

Laudable though the arguments of Vaishnavī may be, there is a quote which seems relevant in this regard.

"In love there are no rules, and in rules there is no love."

Rules and regulations are by dint of their existence, infallible in containing or supporting śāstra. The implacid nature of Śaktī is often found to be merely a disturbance, yet, in support of Her, the residential seniority of Mt. Kailaś is indubitably supreme.

The downward facing force of Yonī is merely a superstition where the Sat-kona is concerned. That is, the star of David. Although having been in existence far beyond the purview of the Abrahamic faiths, this *yantra* has never been of concern to the various categories of devotees. Whereas the immovable nature of Linga is concerned not with the principle of *rajas* but, in fact - the indistinguishable taste of the illusion between the iconography.

To these ends, the stream of consciousness that is set forth by the worship, which has its roots in *bhaj*; is by far in a way. Only by this zenith and nadir can retention or Kumbhaka be safely carried out. That is to say that the cosmic breath of parama-śīva IS balanced, and should remain so for the duration of the exercise.

Naturally, there is little notion of review for *bindu* - due to its irreconcilable irreducibility. Whereas Mahābindu is another subject altogether.

Ahaṁkāra and it's neccesitative absolution is not something I am able to comment upon, due to the fact of possessive mentality, which appears to be vacant.

Therefore it is impertinent to ascribe the *tri-sakti-mayī* of Jñana, Iccha and Kṛiṃa when their existence is merely a premeditative, cursory glance towards *yoga-nīdra*. While the tānṭṛka śastras of the Himalayan region may appear to be devoid of bhakti, upon careful scrutiny. It is my conviction that there is only the semblance of a disagreement with Vedic texts.

In fact, the historical context of the literatures is of marginal importance, unless there is an aesthetic disagreement with another. That may not be shyed away from - despite pressure from social cliques.

The beauty of Śrī Kailāś is manifested not in His charm, but in the sat potency of the division between ānaṇḁa & citta...

### Chapter One

Iccha, Rajas, Vāma, Brahma - Pasyantī śabda  
Jnana, Sattva, Jyeṣṭha, Viṣṇu - Madhyama śabda  
Kṛiṃa, Tamas, Raudrī, Rūdra - Vaikharī śabda

*yoginīhṛdaya-Tantra*

### English Translation

Will, vigour, loveliness and the creative principle are contained within visible sound. Whereas knowledge, goodness, misfortune and maintenance are defined by intermediacy - and action, darkness, fear and anger are categorized by manifested exhibition.